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The College News, 1931-02-11, Vol. 17, No. 11

Students of Bryn Mawr College

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The College News

Vol. XVII, No. 11

WAYNE AND BRYN MAWR, PA., WEDNESDAY, FEBRUARY 11, 1931

Price: 10 Cents

Class of 1934 Makes Debut

(Specially Contributed by B. Ush, 1934)

This year the Freshmen are presenting as their annual show a musical comedy in two acts, more or less, entitled "The Road to Mars." The Freshmen being unable to get hold of Donald Ogden Stuart to write the book, enlisted the services of Maria M. Coxe. The music, in the absence of George Gershwin, was composed by his new rival, Miriam Cornish. Miss Cornish—Bryn Mawr, point with pride! has George beaten because she dances and teaches others how to dance as you will see in this show. Another matter of interest as regards music is that the Freshmen have thrown tradition to the winds; they are not having an orchestra, and Miss E. Snyder is going to play the piano.

By the way, don't be disturbed by the make-up or scenery of "The Road to Mars." The time of the play is a hundred years from now, the place, Mars, queerly enough. Scenery-designer Connie Robinson and Costume-designer Margery Lee had ideas of what such a time and place mean—the stage effects have been planned accordingly.

You will find out all the rest of interesting data about this show on the big night itself, February 14.

Quartet and Tenor in Concert Monday

Strauss and N. Y. String Quartet Give Fourth Concert in Bryn Mawr Series.

INTERPRETATION GOOD

The fourth concert of the Bryn Mawr series was held on Monday evening. The New York String Quartet and Laurence Strauss, tenor, were the performers, and as such showed themselves to be very capable. The work of the individual members of an ensemble is distinguishable, paradoxically enough, as contributing to the desired unity of the whole, and this unity combined with solidarity, the quartet has certainly achieved. Milton Prinz, the celloist, is especially to be commended, as he has been with the quartet only a year, whereas the other members have been together for ten. Unfortunately, however, interpretation is but half the performance, and in this case the program has kept the latter from realizing the possibilities which the skill of the performers might lead one to expect. The Dvorak "American" Quartet (F Major) was the most fortunate selection. Not only is the synopscaped modal lullaby of its second movement very beautiful, but the combination of negro and Bohemian folk-tunes is an interesting one. Concerning the "Invocation of the Toreador" by a Mr. Turina, there is little to say, as the work seems insignificant as well

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The Cut Committee

(Specially contributed by Alice Rider, Chairman)

The Cut Committee of the Undergraduate Association is composed of the first junior member of the association as chairman and four other members, one elected by each class. The members of the Cut Committee this year are: Chairmen: Alice Rider; 1931, Elizabeth Doak; 1932, Emma Paxson; 1933, Elsa Bassoe; 1934, Janet Elizabeth Hannan.

The committee has been authorized by the faculty to regulate all academic cuts. It decides the number of unexcused cuts to be allowed without penalty, and for this purpose has taken into consideration not only the conditions here, but also the way similar problems have been met in other colleges. The committee appoints student monitors to take the attendance in all classes, sends out to every student at the end of each month a record of the number of cuts she has taken to date, and penalizes overcutting.

Since the number of week-ends a student may take is unlimited, a system limiting cuts is obviously necessary, but the members of the Cut Committee, as in the case of every committee, are representatives of the student body and always want suggestions with regard to the cut system.

Value of Conference in Detroit Seemingly Doubtful

The two Bryn Mawr undergraduate delegates to the Detroit Conference of the National Federation of Christian Associations, Harriet Moore and Ruth Milliken, '32, spoke in Chapel, Tuesday, February 10.

"The problem," Miss Moore stated, "was the development of Christian character in colleges and universities." As the most important point of this was religious organizations, and the afternoon debates were solely on required chapel, this phase was of little interest to Bryn Mawr. The morning discussions proved of greater interest. These came from the commissions on administrative policy, the educational system, social and organized campus life, morals in a play of relativity, social attitudes and responsibility, and students' counsels.

Miss Moore found the commission of "Higher Education" very frank in its discussion of the plans in various colleges, and the general problems of education. Among the questions raised was that of grading and promotion, and the consensus of opinion seemed to be in favour of only two marks, passed and failed, with a possible mark for superlative work.

Half the students worked on "motivation," and advocated presenting work in a more pleasing manner, and getting away from the formal lecture system, which means something like the Chicago plan where no time limit is set, and the courses are broad. The other half, working on examination, suggested that they be on a two-fold basis, that is: fact examinations which should be frequent, and only to test for the facts absorbed; and a report or thesis on one general phase, to see how a problem of the course could be handled. For the latter, special time, as in examinations, was to be given. This double form was thought to get away from the present-day evils characterized in the conundrum: "Why is a college professor correcting examinations like a dog eating sausage? He is devouring his own substance thrown back at him in mangled form."

Miss Milliken went to the Commission on "Social Attitudes and Responsibility" Centering on the Methods of Social Change. "It was interesting," she declared, "that of all the inquiries submitted, only three were on curriculum changes" (this was Miss Milliken's topic). This was interpreted not as a sign of satisfaction with the existing curricula, but rather that students did not consider this their business.

The results of the inquiries showed the most frequently recurring problems to be: moral difficulties, e. g., cheating, which seems to be a very real problem in an astonishing number of colleges; religious differences, student-faculty frictions, racial problems, social life, R. O. T. C., and the relations of students to industry. "In discussing these problems, we tried to evaluate the different possible methods and arrive at one method which would be applicable

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Curriculum Committee Announces Alterations

Required Subjects Are Reduced in Number and Given a Wider Field of Choice.

FIFTEEN UNITS FOR A.B.

Required subjects: One unit of composition—formal instruction in writing with special consideration of the needs of the various departments in the preparation of material for reports and papers.

In addition, the student is required to take English diction, reckoned as a half-hour weekly for one year but not included in the total number of units required for the degree.

One unit of Laboratory Science: A student majoring in science may substitute for the science requirement a unit of Psychology, or Mathematics, or Economics, or Politics, or History, or History of Art.

One unit of First Year Greek or First Year Latin or First Year English: A student majoring in English must offer for the third unit of required work First Year Latin, or First Year Greek, or Elementary Greek.

A student majoring in Latin must offer either First Year English or First Year Greek, or Elementary Greek.

A student majoring in Greek must offer either First Year Latin or First Year English.

One unit of Philosophy: A student majoring in Philosophy may offer a unit of Psychology for the fourth unit of required work.

Courses counted as a part of the major subject with allied subjects may not also be counted in fulfillment of the requirement under Required Subjects.

Furthermore the number of units required for the degree will be reduced from 16 to 15. If the unit is taken as the exact equivalent of a four-hour course the 15 units will correspond to the 120 hours previously required for the degree. This change would permit a student to carry three and a half units instead of four units of work for two years. It would also allow of greater flexibility in the arrangement of courses where students elect half-unit of one-and-a-half unit courses. In calculating the honors credits, the entire work of the sixteen units would be considered, in the case of those students who have completed sixteen units.

Scenery Must Be Frame Work, Not Background

Monsieur Maricheau - Beaupre Traces Evolution of French Stage Settings.

MODERN SETS SIMPLE

Monsieur Charles Maricheau-Beaupre spoke on "La Decoration Theatre Francaise du Dix-septieme Siecle a nos Jours" in the Music Room of Goodhart Hall on Wednesday evening, February 4. Although the emphasis of the lecture lay upon more modern times, Monsieur Beaupre began by tracing the development of the art of scenery from classical antiquity to the present day.

The most primitive of all scenery is the background chosen by the street vendor. He hacks up to a building so that he will not be in the middle of the group he is talking to. The next step is the platform on wheels brought into the market place with a simple curtain and perhaps a chair to denote an interior. Finally a place is set apart for the presentation of plays and the theatre proper comes into existence.

In the theatre, scenery becomes more and more complicated. It attempts to give an illusion of reality that will enhance the words of the actor. It has evolved from simplest background to

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Curriculum Questionnaire

At the end of this week, a printed form will be given to each girl in college. Everyone is urgently requested to co-operate with the Curriculum Committee by filling out the blank, giving the approximate time spent on each course during the week beginning Monday, February 16, and ending Sunday, February 22. The Faculty Curriculum Committee expects, by means of several of these surveys, to be able to apportion the work of the various departments more equally. This is only possible, however, if the records are carefully kept by a large majority of the undergraduates.

Miss Park Speaks on the Changes in 'Requireds'

On Thursday morning, February fifth, Miss Park spoke on the change in required subjects. The required work has now been reduced to four units.

The course in writing, i. e., Freshman English has been left unchanged. One course in literature has been dropped. The science requirement is the same. Psychology has been dropped while Philosophy has been amplified and kept.

She then contrasted the American system of education with that of Europe. Abroad there is no institution which coincides with the American College. The work which we do in our last two years is also done in foreign Universities but that of our first two years is done in the Gymnasium. Therefore when a foreign student arrives at a University he is two years ahead of the American student. Because of this American colleges must in their first two years deal with a kind of work which is both in content and attack akin to work done in school. Therefore our first courses, requireds, first-year courses and electives which may be taken without any foundation in the subject, are elementary and general to a degree. It is only in our last two years that we connect ourselves with professional work. While our University work is not genuine research it teaches us the methods of research.

Education is the actual teaching of the process of thinking. We must be able to guess and gamble. We must learn what a genuine opinion is and what correctness in opinion is.

Our generation is going into difficult problems and therefore needs education in the power of thinking. For this reason a laboratory science must be an important part of our curriculum. For this reason the course in Philosophy has been amplified and kept. Psychology was dropped for two reasons. It is more closely akin to science and therefore not so necessary. Secondly, it is hoped by the faculty that it will be one of the best and most generally chosen courses in college. Sometime it is hoped that it will be allowed as a science. The literature has been for its connection with the

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Prof. Dinsmoor Describes Hellenistic Athens

Dr. William Bell Dinsmoor, Professor of Architecture at Columbia University and lecturer in Classical Architecture at Bryn Mawr College, spoke on Hellenistic Athens in the Commons Room of Goodhart Hall, Friday evening, February 6. Dr. Dinsmoor traced the development of Athenian architecture in the 4th century B. C., its later decline into purely utilitarian art, the coming in of Pergamean types in the 2d century B. C. and the Roman influences from the age of Augustus down to the 5th century A. D. The lecture was illustrated by lantern slides showing modern discoveries and reproducing 18th century drawings of ancient buildings since destroyed.

Princeton Glee Club in Successful Concert

Presentation Shows in Tone and Shading Marked Improvement Over Last Year.

DIRECTING IS EXCELLENT

The concert by the Princeton Glee Club in Goodhart Auditorium Saturday night, February 7, was a very enjoyable event, and, it may be said, a great improvement over their offering of last year.

Despite a certain preliminary nervousness, evidenced in the tenors, the Glee Club got off to a good start in Henschel's Morning Hymn. The first part was marked by an increasing smoothness of tone, coupled with finer shading and melody, owing in large measure to the excellent conducting and sympathetic interpretation of Mr. Knox. The musical version of Lewis Carroll's well-known *Lullaby*, in the second part, was received with great and justifiable enthusiasm.

The soloist had an exceptionally fine voice, effortless, and of a beautiful quality. It is to be regretted that he never once let us have its full volume. The piano duet showed good technique, if no particular feeling, and the octette, who last year scored the hit of the performance, measured up to their previous standard. Mr. James Giddings, Princeton, '30, returned to direct *The Orange and the Black*, and the *Step Song*, to the great pleasure of the large part of the audience who remembered his work of old.

The program was as follows:

Part I

- Glee Club:
 - (a) Nottingham Hunt Bullard
 - (b) Minstrel Song De La Halle
 - (c) Morning Hymn Henschel
- Solo Group:

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Miss Ayscough Tells of Chinese Courts

Magnificent T'ang Dynasty and Its Collapse Illustrated by Tu Fu's Poetry.

SLIDES HEIGHTEN EFFECT

Court Life in the T'ang Dynasty in China as shown by the Poems of Tu Fu was the subject of a lecture illustrated by lantern slides given by Florence Ayscough under the auspices of the Chinese Scholarship Committee in Goodhart Hall last Tuesday night, February 3. Miss Ayscough collaborated with Amy Lowell in the book, *Pearl Flower Tablets*, translating the poems from the Chinese for Miss Lowell. More recently she has arranged and had published *Tu Fu, the Autobiography of a Chinese Poet*. In this book, in the New Book Room, may be found most of the material of her lecture.

Tu Fu lived from 712-770 A. D. In 713 A. D. the emperor under whom he was to live, Ming Huang, came to the throne. It is this period of the T'ang Dynasty fifth which Miss Ayscough concerned herself. Between the recitation of poems, one in Chinese, the lecturer told of Tu Fu's life, of the emperor and his loves, of the magnificence of the eastern capital, Chang An, and, finally, of its overthrow by a rebel official, the death of Yang-Kuei-fei, the Emperor's last favorite, and the flight of the emperor himself. Miss Ayscough told of and showed, among others, beautifully colored old pictures of houses and gardens, courtly splendor and quiet hilltops, immortals of poetry and "immortals of the wine cup." She gave an excellent picture of the wealth, wit, extravagance, and poetry of the latter half of Ming Huang's reign as well as of the poet Tu Fu, his precocity, his travels, his charm, his poetry, and his inability to pass examinations.

THE COLLEGE NEWS

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Pythagoras Misinterpreted

Our first experience of numerical averages which have supplanted the time-honoured system of honour points and their corresponding marks inevitably demands comment of one nature or another. Although in discussing the point we shall make every effort to be impartial, we confess that we are not without prejudice. Obviously, there are several points of view to be considered: that of the undergraduate body who must bear the brunt of the new marks, that of the faculty who must decide them, and, lastly, that of the unbiased observer.

We can only recount the faculty views as they seem to be; we must guess at, or assume, the observer's; but, as an undergraduate, we can speak with feeling. The consensus of opinion we believe to be very strongly against this innovation. Complaints were voiced against the old system; people who received C+ were indignant that it counted no more in the final run than a C—. Doing away with this apparent unfairness is, undoubtedly, one of the more favourable features of the new plan.

On the other hand, the difference between an 84 and an 86 seems to be so slight as to be almost imperceptible, and certainly presents a difficulty to the professor. How is it possible, in a college course, to make the fine distinction of one or two points in grading the student's knowledge of the subject? The emphasis is, inevitably, laid more and more on the actual mark, when a "cum" depends solely on a rigid statistical alignment. We fail to appreciate the difference of a few points one way or the other, except that it attaches an entirely new significance to the grade. Having been duly impressed with the fact that marks are not the only thing in college, we are somewhat in the dark as to the motive which prompts a move which must make a fetish of marks.

Moreover, there would seem to be little dignity in a number tagged to our name. It is too strongly reminiscent of high school days and college boards, when knowledge of certain facts, and nothing more, was demanded. We had always flattered ourselves that, in college, intelligence, a comprehensive grasp of the situation, and various other equally intangible qualities were considered in the final grade. With all due regard to the faculty, we confess that we fail to see how it is possible to discriminate in such delicate matters to the extent of a point or two. And, unfortunately, even one point now counts considerably, in averaging toward graduation honours.

Finally, from the undergraduate angle, the psychology of this step is somewhere at fault, unless there is a deliberate intent to foster competition. If we are to be so graded, we will indubitably degenerate into petty bickering and rivalry. One cannot help being elated over beating one's chosen enemy by a few points; and, in addition, no one cares for the humiliation of a mark in the 30's. An FF is less painful to one's pride, for there is always the hope that it wasn't such a very bad flunk; and at least, all one's friends won't be so inclined to discuss, in awed tones, the depths to which one has fallen.

As to the faculty, since they voted the measure in, presumably they wanted it. But there remains a large degree of inconsistency, at least, of uncertainty. If the old system is to be abolished, then all its attributes and accompaniments should go too. But some marks are posted with their merit qualifications in the neighbouring column. Still others have appeared without intermediate notations, bearing exactly the same connotation as the old letters indicated—i. e., 70, 75, 80, etc.—thereby defeating their own ends. The most conclusive evidence against the faculty's wholehearted acceptance of the system, however, is that, though they mark anywhere in the numerical scale, they apparently retain in the backs of their minds a more or less definite conception of marks as resting on a merit basis. This is illustrated by a case in fact: a professor posted a grade of 58, which, with the present rigidity of the field is not satisfactory. It transpires that she meant this to be regarded in the light of a P—. Of old, this difficulty would have been obviated: now, in order to pass the student, a petition must go to the Senate to raise the mark to a 60. Yet, if the mark arithmetically is 58, on what grounds can it be raised two points?

Criticism now becomes as impersonal as the circumstances will permit. Numerical marking in college is too rigid, too lacking in scope and comprehension. In the case above cited, if the professor thinks the student has a sufficient knowledge of the course to be regarded as satisfactory, then it should be his or her privilege to designate it, whatever the examination and quiz marks average. It would seem a strangely narrow system which demands, without reservation, a conditioned examination on a mark so very close to the edge. It can not be possible to draw such a fine line between safety and disaster, with no other considerations. The qualities which we have called intangible should be reckoned with, as well as other factors. Some students know their subject, but they are nervous or hurried, or try to write too much, and they fall down in the examination. Or it comes at a bad time, as frequently occurs when three or four others have preceded it in close order. The time comes when one's mind has reached the limit, when it refuses to function clearly. It is quite conceivable that the student who "failed" with 58 will, a week later, remember the whole course pretty thoroughly. The professor is able to judge the grade of her intelligence, her grasp of the course, by her general work previous to the examination. There is, apparently, now no room for such allowances, and it is felt more bitterly, when others who have less general knowledge, but are more fresh, and have crammed diligently the night before, win by a good majority.

We believe that this first trial of numerical marks has been an unmitigated failure, unless our conception of the value of college examina-

tions and final marks has been sadly mistaken. It is to be hoped that a return to the honour point system with the plus and minus distinctions included will be effected; its very vagueness had compensations for whatever disadvantages it may have possessed, and which were trivial in comparison with the new difficulties now presented.

Required Chapel

On Thursday morning, February fifth, the presence of the student body was requested in Chapel in order that the President might discuss certain important changes in the policy toward required subjects. Probably a majority of the students attended. The service lasted for about ten minutes beyond the allotted time, and thus a large number of students were at class at twenty minutes past nine instead of promptly at ten minutes after. In at least two cases, classes had already begun, and those students who had respected the request of the administration and had attended Chapel lost a fifth of the lecture period. It seems unjust that these students should be expected to make up work missed in attending an official college gathering at which all students should have been present. It seems equally unjust that the President should be limited to exactly twenty minutes when she is discussing important matters concerning college policy.

On the rare occasions when a general student assembly is requested, it would appear logical to suspend classes for a few minutes.

'Required'

This issue of the News contains a statement of the new rulings concerning subjects required for a degree. The number of units of required work is reduced from five to four, and the Psychology requirement is dropped. Philosophy has been increased to a full unit, while the English composition requirement is one unit, and a unit of laboratory science is still required. We hail, however, the new ruling which allows for a choice between First Year Greek, First Year Latin and First Year English. A certain latitude, moreover, is allowed to the student majoring in science, who may substitute for the required science either Psychology, Mathematics, Economics, Politics, History, or History of Art.

Students have long been looking forward to this change, and adjustments are already being made on the basis of the new rulings.

Editorial Notes

What with our newly-gilded Taylor time-pieces, our Goodhart's improved acoustics, and our own numerical marks, we may seem to be progressing.

Just what does this alarm-clock affair in Dalton indicate?

Not Responsible

January 20, 1931.

Dear Editor:

Chewing gum in the library, while it may soothe the nerves of the chewer, can be dreadfully annoying to those nearby, especially when the chewer persists in cracking and smacking the wad every other minute.

I suggest that you make an appeal to the students who use the library and find comfort in chewing gum while there, either to chew it less audibly or to dispense with it entirely.

Hopefully yours,

One Who Studies in the Lib., 1934.

(Ed. Note—Unfortunately the News was not published during the examination period. We hope it is not too late for this plea.)

In Philadelphia

Broad: "Light comedy which might have been salacious if it hadn't been so clean"—Strictly Dishonorable is the best of its class.

Chestnut: Better Times — Louise Groody and Jack Pearl bring a little prosperity propaganda to town in the form of a lively revue.

Walnut: Michael and Mary, A. A. Milne's tender tale in which love conquers all, one after another; Madge Kennedy is particularly gracious at this sort of thing.

Forrest: Street Scene—the brilliant play by Elmer Rice about New York tenement life.

Garrick: Subway Express—a mystery play in an unique setting.

Coming Attraction

Up Pops the Devil with Roger Pryor and Sally Bates, begins February 23 at the Walnut.

Philadelphia Orchestra

Friday, February 13, and
Saturday, February 14

Haydn: Symphony in D Major
Chausson: Viviane
Respighi: Ucelli (The Birds)
Mracek: Slavic Dances
Mr. Gabrilowitsch will conduct.

Movies

Boyd: Reducing with Marie Dressler and Polly Moran.

Fox: The Man Who Came Back with Janet Gaynor and Charles Farrell; not a successful reunion.

Stanton: Criminal Code with Walter Huston. Another tremendously successful prison picture.

Stanley: Cimarron. Edna Ferber's novel makes an excellent movie. Richard Dix plays Yancey Cravat and is every inch the man we thought he wasn't.

Arcadia: We still like Ruth Chatterton, but The Right to Love is a poor vehicle.

Keith's: We feel that the present fashion for Donald Ogden Stewart is responsible for Finn and Hattie, taken from "Mr. and Mrs. Haddock Abroad."

Karlton: Outward Bound, with Leslie

Howard and Dudley Digges. A thought-provoking, beautiful photograph, subtle acting.

Europa: Zwei Herzen in Drei Viertel Takt, this must be nice, as we haven't heard a word against it.

Local Movies

Ardmore: Wednesday and Thursday, Joe Brown in Going Wild; Friday, Lew Cody and James Hall in Divorce Among Friends; Saturday, Jeanette MacDonald in Oh, for a Man!

In the New Book Room

The Fool of the Family, a novel concerning the Sangers, by Margaret Kennedy.

Lords of the Households, "thirteen cat tales" collected by Carl Van Vechten.

The Poetry of the Age of Shakespeare, an anthology arranged by W. T. Young.

Mr. and Mrs. John Quincy Adams, "an adventure in patriotism," by Dorothie Bobbe.

Flights from Chaos, "a survey of material systems from atoms to galaxies," by Harlow Shapley.

Harold Bauer Gives Pleasing Recital in 3d Series Event

Harold Bauer gave a piano recital on January 14. This was the third of the Bryn Mawr Series, and, needless to say, was quite up to the standard of its predecessors. Mr. Bauer has been described as the great representative of classicism in the pianistic world. At any rate, we thought his rendering of the Beethoven Sonata in E Major, Opus 109, the high spot of the evening, although his legato notes in some of the Chopin Mazurkas must be almost unsurpassable.

The program offered great variety, as it included Couperin's Les Barricades Mysterieuses and Ravel's Ondine. As an encore, Mr. Bauer played one of Bach's loveliest chorale-pretudes: Jesu Joy of Man's Desiring.

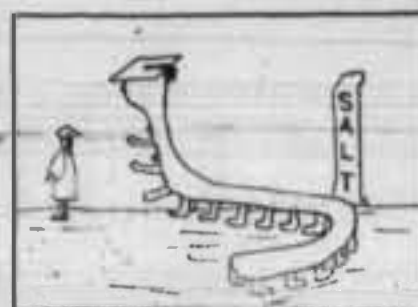
The complete program follows:

(a) Air de Ballet, Gluck—Saint-Saens; (d) Les Barricades Mysterieuses, Couperin; (c) Aria, Leonardo Leo; (d) Toccata and Fugue in C Minor, Bach Sonata in E Major, Op. 109, Beethoven (a) Mazurkas, Chopin: Op. 7, No. 3; Op. 7, No. 4; Op. 56, No. 3; Op. 41, No. 4; Op. 56, No. 2; Op. 17, No. 3; (b) Polonaise-Fantaisie, Chopin.

(a) Impromptu in G flat, Schubert; (b) Ondine (dedicated to Mr. Bauer), Ravel.

Engagement Announced

The engagement of Silvine Slingluff, ex. '29, of Baltimore, to Charles C. Savage, Jr., of Chestnut Hill, has been announced recently.



The Freshman Class.

Wherever-it-is,
February 11, 1931.

Mesdemoiselles:

I hope you will pardon my boldness in addressing you, but I feel it only right that a certain matter should be brought to your attention. Dear ladies, you have arrived at a crucial point in your career when you are to choose that which is to be your guide through the years, your star and your playmate, i. e., one fur-bearing, or otherwise, bird, beast or fish. Now, my friends, I suggest that you resist these charmers, for there is one with still greater power to delight. Yes, it is none other than your own Sister (Cissy). Centipede! As you know, I am a modest little creature; boasting is decidedly painful to me, but there are certain facts which cannot be overlooked. As a class animal, I would be irresistible, for I've been told (tee-hee) that even now I have great charm. Of course I am not a furry beast, but I am in a class all by myself: I am the proud possessor of no end of shapely legs, with a corresponding number of ankles to match, all delicately turned, and with some dainty feet to boot. Think what opportunities you would have in the field of foot-gear. You could care for me in galoshes, I know, or in Daniel Greene comfy slippers. As for the top of me, I am a wee bit wiry I admit, but I am told that I have a piquante little face. I think it would look even quite beautiful on a blue blazer.

Concerning my moral attributes, I find difficulty in enumerating them. Suffice it to say that I look like my father, but I have my mother's sweet disposition. I do not bite children, and can be patted on the head with a certain amount of safety. I am house-trained, and can be led on a leash. Then, too, I am a regular old vacuum cleaner when it comes to collecting news, luscious bits of gossip, and the like. In addition to all this, I am the very spirit of good, clean, fun and a comfort to old age. Flesh and fowl may please you in your heyday, but even in the laughing years of Freshmen and Sophomores, you must look to the future. "Other women cloy the appetites they feed," but I am a Cleopatra.

One thing more: I am also the toast of the campus, whose every inch I know. I can hold more than one reputation in the palms of my hands. So, my friends, when I offer myself to you, do not refuse me. I am your one hope of immortality. And for you, I shall become a glorified Cissy; I shall be yours to have and to hold, and to eat out of your hand. By the way, I wish to be heralded in the show by a fanfare of trumpets. Then I shall appear dressed as Titania, maybe. I've always wanted satin slippers. Anyway, I expect to hear from you very soon. In the meantime I remain,

Unsymbolized but glorious.

CISSY CENTIPEDE.

Calendar

Thursday, February 12—Vachel Lindsay will give readings from his Chants and Poems in Goodhart Auditorium at 8:30 under the auspices of the Undergraduate Association.

Saturday, February 14—The Class of 1934 presents the Road to Mars at 8:15 in Goodhart Auditorium.

Monday, February 16—The Hampton Quartet will give a concert at 8:15 in the Auditorium of Goodhart Hall.

Thursday, February 19—The Liberal Club presents Mr. Morris Leeds, President of the Leeds-Northrup Company, who will speak on The New Capitalism at 8:15 in the Commons Room.

Monday, February 23—The orchestra of Curtis Institute will give its program.

Wednesday, February 25—Mary Wigman will give a dance program in Goodhart Auditorium.

SPORTS

The basketball season opened on Wednesday evening with the first class teams playing. 1932, with Cameron starring, defeated 1931, 32-11. Tatnall played a nice game for the Seniors. Pettus showed well for the Juniors.

1931	1932
Turner.....R. F.....Pettus (Macatee)	(M. Woods)
Tatnall.....L. F.....Cameron	
Burrows.....J. C.....Watts	
Thurston.....S. C.....Reinhart (Sanborn)	
Moore.....R. G.....Davison	
Findley.....L. G.....Mueller	
Score: 1932, 32; Cameron, 22112111-211122; Pettus, 22211; J. Woods, 21-1932, 11; Tatnall, 1222112.	

The Sophomores and Freshmen indulged in a very sloppy game in which 1933 succeeded in making one more basket than 1934.

1933	1934
Berkeley.....R. F.....Butler	
Candee.....L. F.....Daniels	
White.....J. C.....Jones	
Ullom.....S. C.....Jarrett (Leidy)	(Mitchell)
Wood.....R. G.....Bishop (Smith)	
Lefferts.....L. G.....Miles (Grassi)	
Score: 1933, 14; Berkeley, 22221; Candee, 212.	
1934, 12; Butler, 122; Daniels 1111111.	

Coming
The Mikado

The Glee Club, under Margaret Shaughnessy, '31, has begun rehearsals of the choruses for the Mikado. True to form, the members voted against the importation of men from any of the surrounding colleges, and the altos will again assume the masculine role.

Miss Skinner to Read

The College Club of Philadelphia presents Cornelia Otis Skinner in her delightful character sketches written by herself and acted without the usual aids to illusion. Miss Skinner brings something new to the theatre. Intensive training has fitted her for the brilliant career and success which has come so quickly to her. In the space of one short year, Cornelia Otis Skinner stepped from the legitimate theatre to become one of the greatest entertainers in America today. Miss Skinner is also known as the daughter of the popular and talented actor, Otis Skinner.

Miss Skinner will give her character sketches in the Academy of Music on February 19 at 8:15 P. M. Tickets can be secured at the College Club.

DETROIT CONFERENCE

CONTINUED FROM PAGE ONE

to the solution of any college problem. We concluded that the only feasible one was by co-operation, i. e., by Student-Faculty Committees, where the students have more than advisory powers."

On the whole, the problems apply mainly to very large universities or to very small colleges; they have no particular interest for us. Miss Milliken thought that if everyone in college could go to the conference, the value would be tremendous, but where there are only two delegates, the possibility of gaining anything which could bene-

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fit Bryn Mawr as a whole, or even taking anything to the conference to justify going, was very doubtful.

PRINCETON GLEE CLUB

CONTINUED FROM PAGE ONE

- (a) Ich Liebe Dich Grieg
(b) Die Beiden Grenadiere, Schumann
- Glee Club:
(a) The Way of the World Grieg
(b) Love Me or Not Seechi
(c) John Piel Andrews
Piano Duet: Waltz Arensky
Glee Club: Landsighting Grieg
Part II
1. Glee Club:
(a) Shenandoah Bartholomew
(b) As 'O' to the Southward, Bartholomew
2. Glee Club:
(a) Goin' Home Dvorak
(b) Londonderry Air, Arr. by Baldwin
(c) Jabberwocky Spaeth
3. Octette:
(a) Close Harmony O'Hara
(b) Grand Opera in English, Verdi-Bottsford
4. Glee Club:
(a) The Orange and the Black, Arr. by Carter
(b) Steps Song Carter
(c) Old Nassau Langlotz

MISS PARK

CONTINUED FROM PAGE ONE

past for it throws light on a long period of time. We should take it with a sober and serious thought of what lies ahead.

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N. Y. STRING QUARTET

CONTINUED FROM PAGE ONE

as "disjointed." Debussy's "Clair de Lune" is unsatisfactory in a foreign medium as are most transcriptions, although it does not quite sink to the level of the "Liebestod" on a piano, which phenomenon we have seen (and unfortunately heard) produced by none other than Ignace Jan Paderewski. Of course, in his case, he may feel that he has exhausted the literature of his instrument, but it is doubtful whether the quartet can have done the same in its field. Such chamber music as Beethoven, Mozart and Brahms have left would seem, spiritually at least, to defy exhaustion.

As encores the quartet gave Albeniz' "Tango," "Canzonetta" of Mendelssohn, and Bizet's "Adagio," none of which are very outstanding as music. The last remark, however, cannot be applied to Mr. Strauss' program. His first group consisted in four very famous German songs including "Auf Flugeln des Gesanges," and terminated with "Lord Randall" as an encore. This fourteenth century ballad, with its atmosphere of repressed horror, afforded splendid opportunity for the dramatic effect which Mr. Strauss can so well obtain. His voice is not a big one, but is very colorful, and through almost perfect diction he brings about the union of words and music so necessary to the true interpretation of songs. In his second group, three songs from Vaughan Williams' "On Wenlock Edge," he was accompanied by the quartet as well as by Miss Margaret Tilly, and in the first with the startling programmatic effect of "woods in trouble." These songs of Mr. Williams, based on English folk-music, are quaintly philosophical, and not a little humorous, as, for example, "Oh, When I was in Love with You," which Mr. Strauss repeated.

Monday evening's concert was undoubtedly a success. As a matter of fact, it was thoroughly enjoyable. Our only regret is that it was not greater. As long as a composition for such strings can represent the highest music in of which we know, it seems a shame that we were not allowed to hear at least one real masterpiece in this realm of absolute music.

L. C.

PROGRAM

I—Quartet in F Major, Op. 96 (American), Dvorak, the New York String Quartet.

II—Auftrag, Schumann; Minnelied, Brahms; Auf Flugeln des Gesanges, Schubert; Zueignung, Strauss, Mr. Strauss.

III—Invocation of the Toreador, Turina, the New York String Quartet.

IV—Three Songs, from "On Wenlock Edge," Vaughan Williams: On Wenlock Edge, From Far, from Eve and Morning, Oh, When I Was in Love with You, Mr. Strauss and the New York String Quartet.

V—Clair de Lune, Debussy; Orientale, Glazounow, the New York String Quartet.

MARICHEAU.BEAUPRE TALKS

CONTINUED FROM PAGE ONE

highly elaborated artistic representation. It is now in the process of returning to simpler forms.

Illustrating his points by lantern slides, Monsieur Beaupre followed the development of scenery from that used in the Italian operas brought to France by Mazarin in the 17th century. In these operas the dividing line between the stage and the audience was not clearly defined. The dancers came down off the stage into a space surrounded by the spectators. This scheme gradually disappeared, until the actors having retreated to the stage were completely separated from their audience.

In the 18th century scenery became stylized and reverted to antique simplicity. Architectural sets were used for the classic plays especially in the Hotel de Bourgogne. The reason for this was the idea that the poetry in the plays was sufficient unto itself; a room could be ever so much more beautifully described in verse than it could be rendered into scenery. Therefore a set was designed so that it could be changed from an exterior into an interior by means of a few curtains and a chair. Contrary to current opinion, the 18th century was perfectly capable of constructing elaborate settings such as were used in other types of plays, for instance Moliere's "Psyche." The port of Corinth was represented with

the city-walls on one side and the prows of enormous vessels on the other. Sorandini, an Italian artist, introduced local color into scenery for the first time. He made his sets look like actual places and not just symmetrically planned triumphal arches and rows of trees.

Costumes underwent a similar development. The conventional handkerchief, fan and voluminous hoop-skirts required of every lady, were superseded by more authentic representations, although a Grecian costume worn by an actress caused much comment and horror among the critics.

With the Empire and Romanticism the art of scenery became very complicated. Percier, Fontaine and Isabey are names connected with this development. The people went to the theatre as we now go to the "movies": exotic, foreign scenery and novelty was what they wanted. But about 1880-1890 a reactionary movement was started by Antoine in the Theatre Libre, and Paul Fort in the Theatre d'Art, against this overemphasis on elaborateness. They attempted to make scenery artistic and not merely photographic. These ideas have been continued in the work of Gordon Craig and Stanislavsky, and taken up again in France by Jacques Roucher in the Theatre des Arts. Scenery, according to modern theory, must be entirely simple and must be in harmony with the words of the actors. Copeau has even gone so far as to return to the style of the Hotel de Bourgogne: utmost classic simplicity; he tried to impress this idea of scenery upon the Theatre Guild in 1917-1918.

when he was in New York.

The last slide was a very amusing representation of how scenery may be used to conform with the action of the play. Two palm trees and a balustrade show by their attitude the reversal in the fortunes of Monsieur Tordei at Monte Carlo: at first trees are very upright and tidy-looking; but soon they take on a dejected air, while the whole balustrade turns upside down. This set was designed by Louis Joue for the Theatre des Champs Elysees.

In conclusion Monsieur Beaupre said that scenery in its harmony with the demands of the spectator; it carries him outside himself and perfects the illusion attempted in the action. Scenery should be a frame-work rather than a background.

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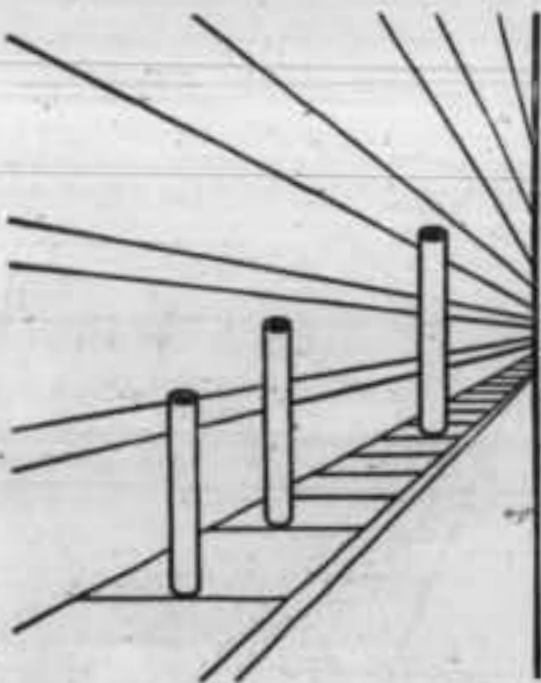
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